



Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., P.R.A.M.

STUDENTS' Organ Recital

AT THE

DUKE'S HALL,

On Monday, February 1, 1915,

At Three o'clock.

Program

PRELUDE IN C MINOR—Organ Bach

MR. ERNEST RUDLING.

(Thomas Threlfall Scholar.)

IMPROMPTU CAPRICE—Harp Gabriel Pierné

MISS DOROTHY GODWIN

(Ada Lewis Scholar).

ALLEGRO FROM SIXTH SYMPHONY (OP. 42)—Organ Widor

MR. HUGH BRANWELL.

SONG "Solveig's Song" Grieg

MISS DOLLY RICHARDS.

(Accompanist, Miss MARJORIE HERMON.)

FUGA ALLA GIGA—Organ Bach

MR. DUDLEY POLL

BALLAD—Violin Percy Hilder Miles*

MR. EMIL CLARK.

(Accompanist, MR. ADOLPH HALLIS.)

SCHERZO FROM SONATA IN C MINOR—Organ Guilmant

MR. HORATIO DAVIES.

* E. Studie

BROADWOOD CONCERT GR

gramme.

RECITATION ... “The Hell-Gate of Soissons” *Herbert Kaufman*
 Miss CECIL MARTIN.

FIRST MOVEMENT FROM SONATA IN D MINOR—Organ *Rheinberger*
 Mr. ARTHUR PHILLIPS.
 (Ada Lewis Scholar.)

SONGS ... { “Oh, mistress mine”
 “Blow, blow, thou winter wind” } *Roger Quilter*
 Miss OLIVE BASNETT.
 (Accompanist, Miss MARJORIE HERMON.)

ADAGIO IN E—Violin and Organ *Merkel*
 MISS MURIEL WANNELL AND MR. ROLPH BOTTING.

PIÈCE HÉROIQUE—Organ *César Franck*
 MR. P. STEPHEN BEALES.

CAVATINA (No. 8)—Trumpet *Hasselmann*
 MR. HARRY ALEXANDER.
 (Orchestral Scholar.)
 (Accompanist, MR. ALFRED NEWTON.)

ALLEGRO APPASSIONATA, FROM FIFTH SONATA—Organ *Guilmant*
 MR. STUART E. COLLINS.

Student.

GRAND PIANOFORTE.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Orchestral Concert

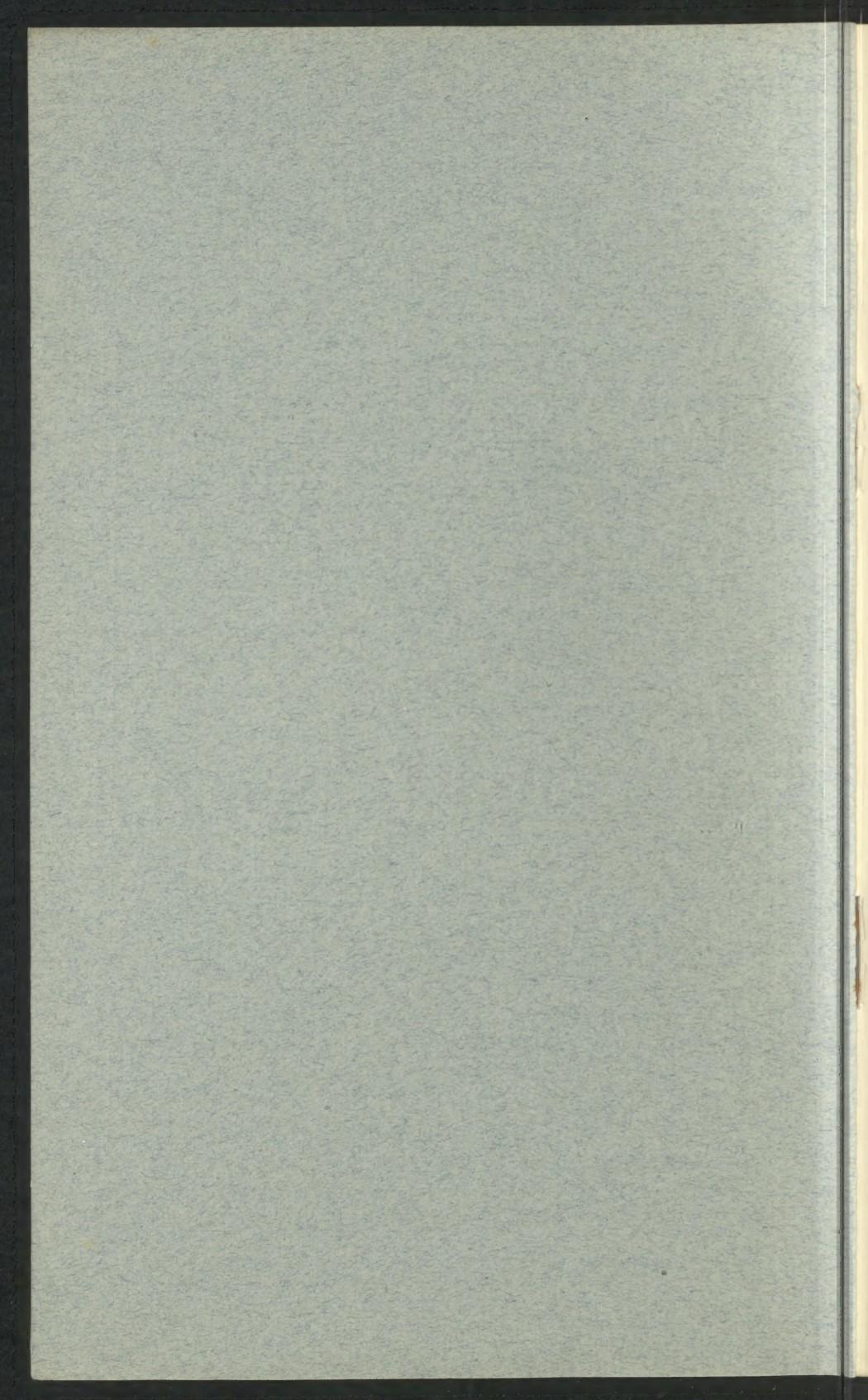
AT

QUEEN'S HALL

On Tuesday, June 29th, 1915,

At Three o'clock.

Conductor - - - Sir A. C. MACKENZIE, Mus. D., LL.D.



Royal Academy of Music.

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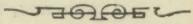
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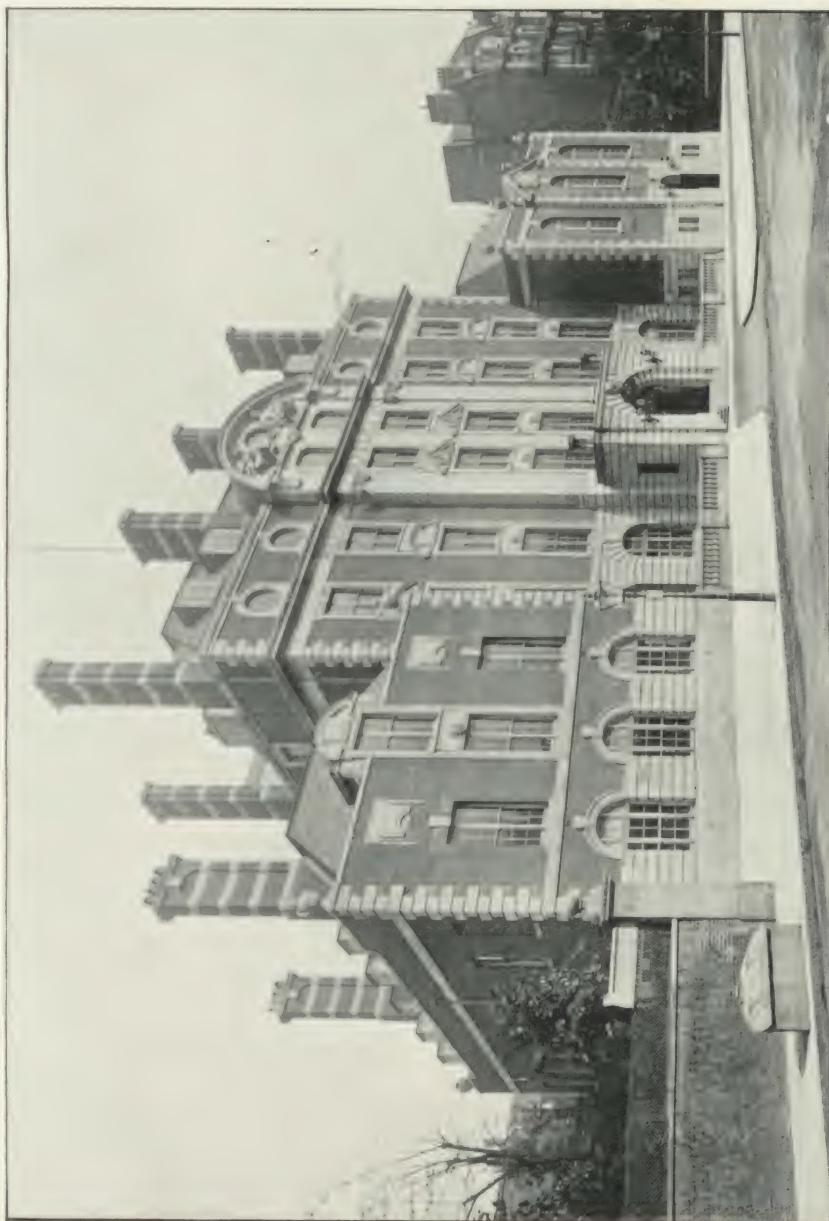
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Miss Choules, M. *
" Lavin, M. M. *
Mr. Leonard, L. *
Miss Lindars, K. E. *
" Lockwood, F. *
" Loder, E. A. E. *
" Mackay, M. F. *
" Manonkian, L. *
" Milne, H. C. *
" Newell, C. K.
" Petts, K. G. *
" Savory, M. *
" Silva, K. *
" Small, W. M. *
" Snow, M. A. S. *
" Wannell, M. M. *
Mr. Wolfinson, W. *

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Miss Cockram, H. M. *
" Cooke, E. M. *
" Counsell, I. *
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" Wright, H. *

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" Busby, C. *

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" James, F. G. ||

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Mr. Matt, A. E.
(Principal.)
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" Evans, R.

Timpani.

Mr. Poll, D. E. *

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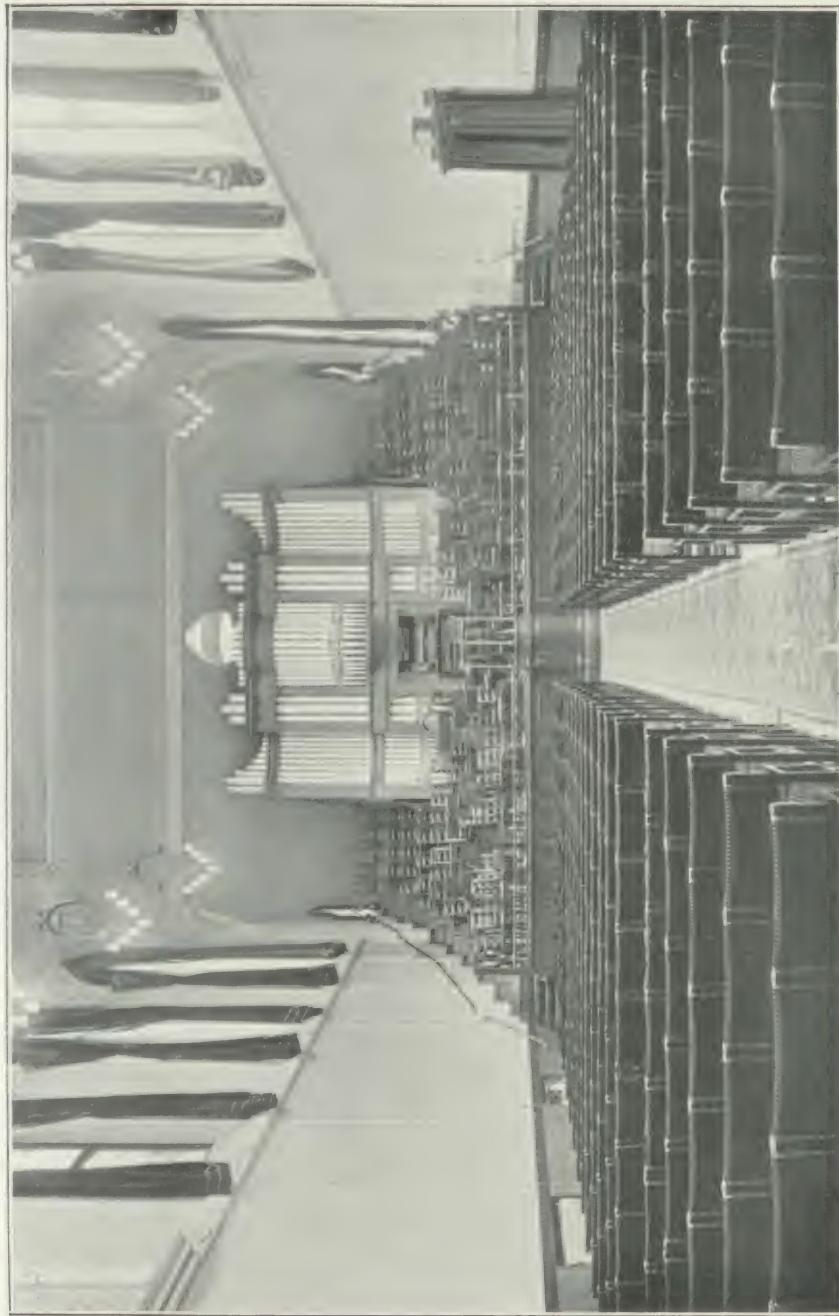
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THE DUKE'S HALL. ROYAL ACADEMY OF MUSIC.

PROGRAMME.

OVERTURE	...	" Le Médecin malgré lui "	...	Gounod
		THE ORCHESTRA.		
SONG (MS.)	...	" Cradle Song "	... Elsie Marian Nye (Student.)	
		MISS ELEANOR EVANS.		
FIRST MOVEMENT (ALLEGRO NON TROPPO) FROM CONCERTO IN D (OP. 77)—Violin	...	...	...	Brahms
		MISS EVELYN M. COOKE. (Charles Oldham Scholar.)		
RECIT.	...	" Deeper and deeper still "	...	Handel
AIR	...	" Waft her, Angels "	}(Jephtha) ...	
		MR. AMMAN MICHAEL.		
SCHERZO ALLEGRO DI MOLTO	FROM SUITE (MS.) for Orchestra			Eric Grant
				(Goring Thomas Scholar.)
SONGS {	...	(a) "La Procession"	...	César Franck
	...	(b) "Nobil Signor" (<i>Les Huguenots</i>)	...	Meyerbeer
		MISS FLORENCE D. COLLIER.		
ANDANTE SOSTENUTO ALLEGRETTO SCHERZANDO	{ FROM CONCERTO NO. 2 IN G MINOR (OP. 22)—Pianoforte		}{	Saint-Saëns
		MISS EVANGELINE LIVENS. (Ada Lewis Scholar.)		
SONG	...	" Hiawatha's Vision "		Coleridge-Taylor
		MR. RICHARD V. TREGONING.		
CANTABILE (OP. 36, No. 2)—Violoncello	...		...	César Cui
		MISS DORIS GRIFFITHS. (Ada Lewis Scholar.)		
SONGS {	...	(a) "Who is Sylvia"	...	Eric Coates*
	...	(b) "It was a lover and his lass"	...	
		MISS NORAH TURNER.		
POLONAISE BRILLANTE (OP. 72)—Pianoforte and Orchestra			Weber—	Liszt
		MR. ARCHIE H. HIGGO.		
		*Ex-Student.		
		CHAPPELL CONCERT GRAND PIANOFORTE.		

PROGRAMME.

TUESDAY, JUNE 29th, 1915.

*No Repetition of a Piece, or recall of a Performer, is
allowed at these Concerts.*

OVERTURE ... "Le Médecin malgré lui" ... Gounod

THE ORCHESTRA.

SONG (MS.) "Cradle Song" ... Elsie Marian Nye
(Student.)

Miss ELEANOR EVANS.

HUSH thee!—Day is slowly stealing
Down the sunset stair to rest;
Fainter, fainter grows the glory
Of the gold and crimson west.

Hush thee! little heart of mine,
Day is passing out of sight,
Mother-love will be thy guard
Through the watches of the night.

Hush thee!—See, the stars are peeping,
And the new moon swinging low,
Like a silver boat is sailing
'Mid the paling afterglow.

Hush thee! little heart of mine;
In the magic boat of dreams
Float upon the Slumber Sea
Till the light of morning gleams.

Hush thee ! Dark-winged night is calling
 All the weary ones to rest :—
 Birds and flowers and little children
 Sweetly slumber on her breast.

Hush thee ! little heart of mine,
 Thou art folded close and dear :
 Mother-love will be thy guard ;
 Sleep, my babe, without a fear.

A. G. Frost.

FIRST MOVEMENT (ALLEGRO NON TROPPO)
 FROM CONCERTO IN D (Op. 77)—Violin *Brahms*

Miss EVELYN M. COOKE.
 (Charles Oldham Scholar.)

RECIT. ... “Deeper and deeper still” }
 AIR ... “Waft her, Angels” } (*Jephtha*) *Handel*

MR. AMMAN MICHAEL.

RECIT.

DEEPER, and deeper still, thy goodness, child,
 Pierceth a father’s bleeding heart, and checks
 The cruel sentence on my falt’ring tongue.
 Oh ! let me whisper it to the raging winds
 Or howling deserts ; for the ears of men
 It is too shocking.

Yet, have I not vowed ?
 And can I think the great Jehovah sleeps,
 Like Chemosh, and such fabled deities ?
 Ah ! no : Heav’n heard my thoughts, and wrote them down—
 It must be so.

'Tis this that racks my brain.
And pours into my breast a thousand pangs
That lash me into madness.—Horrid thought!
My only daughter! So dear a child,
Doom'd by a father! Yes: the vow is past,
And Gilead hath triumph'd o'er his foes.
Therefore, to-morrow's dawn—I can no more!

MR.

Waft her, angels, through the skies,
Far above yon azure plain ;
Glorious there, like you, to rise,
There, like you, for ever reign.

SCHERZO from Suite (MS.) for Orchestra
ALLEGRO DI MOLTO F

Eric Grant

(Goring Thomas Scholar.)

SONGS { ... (a) "La Procession" César Franck
 ... (b) "Nobil Signor" (*Les Huguenots*) ... Meyerbeer

MISS FLORENCE D. COLLIER.

(a) "LA PROCESSION."

Dieu s'avance à travers les champs !

— Par les landes les prés

Les verts taillés de hetres.
Et à la croisée des rues.

Il vient, suivi du peuple et porté par les prêtres :
Ainsi va l'empereur.

Aux cantiques de l'homme, Qui a été dans la

Oiseaux, menez vos chants,

On s'arrête.

La foule autour d'un chêne antique

S incline, en adorant, sous l'ostensoir mystique.

Soleil ! darde sur lui tes longs rayons couchants !

Atta cantiques de l'homme, G. B. — H. —

Oiseaux, melez vos chants !

Vous, fleurs, avec l'encens exhalez votre arôme !

O fete ! tous fellut tout prie et tout embaumé
D'incense à tout le long.

(b) "NOBIL SIGNOR."

NOBL Signor, salute !
 Nobil donna e tanto onesta,
 Che far lieto un repotria.
 Messagiero qui m'invita,
 Cavalier, per un di voi !
 Senza nomarlo si renda onor,
 A chi fu degno di tanto amor !
 A me credete, mai niun Signor
 A tanta gloria fu eletto ancor,
 No giammai,—
 Non temete inganno o frode,
 Cavalier, nel mio parlar ;
 Or addio, vi regga il cielo, nel pugnar, nell' amar,
 Or addio, Cavalier,
 Dio protega i vostri amor !

ANDANTE SOSTENUTO } from Concerto No. 2
 ALLEGRETTO } in G minor (Op. 22) } Saint-Saëns
 SCHERZANDO } —Pianoforte }

Miss EVANGELINE LIVENS.

(Ada Lewis Scholar.)

SONG "Hiawatha's Vision" ... Coleridge-Taylor

MR. RICHARD V. TREGONING.

"**T**RUE is all Iago tells us ;
 I have seen it in a vision,
 Seen the great canoe with pinions,
 Seen the people with white faces,
 Seen the coming of this bearded
 People of the wooden vessel,
 From the regions of the morning,
 From the shining land of Wabun.

" Gitche Manito, the Mighty,
 The Great Spirit, the Creator,
 Sends them hither on his errand,
 Sends them to us with his message.
 Wheresoe'er they move, before them
 Swarms the stinging-fly, the Ahmo,
 Swarms the bee, the honey-maker ;
 Wheresoe'er they tread, beneath them
 Springs a flower unknown among us,
 Springs the White-man's Foot in blossom.

" Let us welcome, then, the strangers,
 Hail them as our friends and brothers,
 And the heart's right hand of friendship
 Give them when they come to see us.
 Gitche Manito, the Mighty,
 Said this to me in my vision.

" I beheld, too, in that vision
 All the secrets of the future,
 Of the distant days that shall be.
 I beheld the westward marches
 Of the unknown, crowded nations.
 All the land was full of people,
 Restless, struggling, toiling, striving,
 Speaking many tongues, yet feeling
 But one heart-beat in their bosoms.
 In the woodlands rang their axes,
 Smoked their towns in all the valleys,
 Over all the lakes and rivers
 Rushed their great canoes of thunder.

" Then a darker, drearier vision
 Passed before me, vague and cloud-like.
 I beheld our nations scattered,
 All forgetful of my counsels,
 Weakened, warring with each other ;
 Saw the remnants of our people
 Sweeping westward, wild and woful,
 Like the cloud-rack of a tempest,
 Like the withered leaves of Autumn ! "

Longfellow.

CANTABILE (Op. 86, No. 2)—Violoncello *César Cui*

MISS DORIS GRIFFITHS.

(Ada Lewis Scholar.)

SONGS ... {
 (a) "Who is Sylvia ?"
 (b) "It was a lover and his lass" | *Eric Coates**

MISS NORAH TURNER.

(a) "WHO IS SYLVIA ?"

WHO is Sylvia ? what is she
 That all our swains commend her ?
 Holy, fair and wise is she,
 The heaven such grace did lend her
 That she might admired be.

Is she kind as she is fair ?
 For beauty lives with kindness,
 Love doth to her eyes repair
 To help him of his blindness,
 And being helped, inhabits there.

Then to Sylvia let us sing,
 That Sylvia is excelling,
 She excels each mortal thing
 On the dull earth dwelling ;
 To her let us garlands bring.

Shakespeare.

* Ex-Student.

(b) "IT WAS A LOVER AND HIS LASS."

T was a lover and his lass,
 With a hey and a ho and a hey nonny-no,
 That o'er the green cornfield did pass
 With a hey and a ho and a hey nonny-no,
 In the springtime, the only pretty ring time
 When birds do sing, hey ding a ding a ding,
 Sweet lovers love the spring.

Between the acres of the rye,
 With a hey and a ho and a hey nonny-no,
 These pretty country folks would lie
 With a hey and a ho and a hey nonny-no,
 In the springtime, &c.

And therefore take the present time,
 With a hey and a ho and a hey nonny-no,
 For love is crownèd with the prime,
 With a hey and a ho and a hey nonny-no,
 In the springtime, &c.

Shakespeare.

POLONAISE BRILLANTE (OP. 72)—Pianoforte and
 Orchestra Weber—Liszt

MR. ARCHIE H. HIGGO.

CHAPPELL CONCERT GRAND PIANOFORTE.



A SHORT HISTORY
OF THE
Royal Academy of Music.

This Royal and National Institution, founded in the year 1822, through the patriotic exertions of John Fane (Lord Burghersh), eleventh Earl of Westmorland, was opened to the public on March 24, 1823, under the direct patronage of His Majesty King George IV., whose interest in its welfare was manifested by an annual donation of one hundred guineas. One of the last official acts of the monarch was the signing, on June 23, 1830, only three days before his death, of the Charter granted to the School. His successor, King William IV., was also a Patron of the Academy, and continued the pecuniary contribution to its funds. In 1834, by his royal command, the proceeds of the Handel Festival held in Westminster Abbey, at which the students of the Academy took part in the performance of "Israel in Egypt," were divided equally between the Royal Society of Musicians of Great Britain, the Choral Fund, the New Musical Fund, and the Royal Academy of Music, the Academy benefiting thereby to the extent of £2,250.

Her late Majesty Queen Victoria, on her accession to the throne in 1837, graciously continued the patronage and support extended to the Academy by her two predecessors, and, together with the late Prince Consort, honoured with her presence a Concert which was given for the benefit of the School in 1858.

While Prince and Princess of Wales, His late Majesty King Edward VII. and Queen Alexandra conferred the highest distinction upon the Academy by graciously attending, in person, the Distribution of Prizes in St. James's Hall in the year 1897, and the Sovereign still bestows the unbroken interest and Royal support which the Institution has enjoyed since its foundation.

On the lamented death of H.R.H. the Duke of Saxe-Coburg and Gotha, in 1900, the Academy was honoured by the gracious acceptance of the Presidentship by H.R.H. the Duke of Connaught and Strathearn.

The objects of the Academy, as set forth in its Charter, are "to promote the Cultivation of the Science of Music, and to afford facilities for attaining perfection in it by assisting with general instruction all persons desirous of acquiring a knowledge thereof."

During the early part of its career, "Academic" Concerts for the benefit of the Institution were given by the Directors, in which, although the celebrated artists and musicians of the day contributed largely to the programmes, the orchestral class and a few of the more prominent students of singing took part. But it is worthy of mention that, as early as 1828, the Royal Academy of Music Students were permitted to give a Concert before King George IV. in St. James's Palace. In the same, and also in the following year, a series of Italian

Operas (the vocalists as well as the orchestra being composed entirely of Royal Academy of Music Students) took place in the English Opera House and King's Theatre; "Il Barbiére," "L'Inganno Felice," "L'Italiana in Algeria," "Il Matrimonio Segreto," and "Cosi fan Tutte" being the operas performed. The third and fourth performances in England of Beethoven's Ninth Symphony were given in 1835 and 1836, under the direction of Mr. Charles Lucas; also the first performance in England of Haydn's "Seasons." As the School developed, these performances were continued—first in the Hanover Square Rooms, and afterwards in St. James's Hall, Piccadilly, and Queen's Hall. Thus for many years the Students have been constantly before the public.

Since 1868 the number of Students has annually increased, and, as occasion demanded, additions to the building have been made. The concert room was enlarged to its present dimensions, and the lease of No. 5, Tenterden Street acquired, in 1876. Subsequently, a house in the adjoining street was taken, and again, in 1892, it was found necessary to add yet another house (No. 6, Tenterden Street) to those already occupied.

The curriculum, which includes tuition in all branches of music, and the study of elocution and languages, is comprehensive and complete.

The School has, since its foundation, never failed to retain its leading position, and within recent years the educational course has been augmented by the institution of the sight-reading classes; the operatic and dramatic classes; classes for ensemble practice; the students' fortnightly concerts; weekly lectures; and the addition of deportment, stage-dancing, fencing, and physical drill classes.

Owing to the great and increasing interest taken in the Dramatic Class, and the marked ability displayed by many of the Students in acting and elocution, the Committee have, with a view to the further encouragement of these Arts, decided to permit each of them to be made a subject of principal study in connection with a suitable musical curriculum in either case.

For many years the Royal Academy of Music held Local Examinations throughout the kingdom, which were popular and lucrative. In order, however, to raise the standard of these examinations, and assist the public towards the elimination of defective instruction in music, the Royal Academy of Music entered into negotiations with the Royal College of Music for combined action in the matter. These negotiations happily resulted in a union of the forces of the two Institutions for the purposes of Local Examinations in Music, and the formation, in the year 1889, of the "*Associated Board*," under the Presidency of His late Majesty King Edward VII., then Prince of Wales.

The work of the "*Associated Board*" of the two great Chartered Schools of Music has produced excellent results. The scheme includes the Local Examination of Schools, as well as "*Local Centre*" Examinations, and has recently been extended to the Colonies.

The Academy continues its own separate Examination in London (independent of Academy Teaching) of Music Teachers and Performers.

This is known as the "Metropolitan Examination." Successful Candidates at this Examination, which increases annually in popular estimation, receive Diplomas certifying to their proficiency, and are created, by the Directors, Licentiates of the Royal Academy of Music.

A special training course for teachers has been instituted to meet the increased and increasing demands made upon the teachers of to-day, with the purpose of enabling those persons already advanced as performers to obtain that special equipment which is now being recognised as essential to the proper and adequate discharge of the duties of a teacher. It has been designed with the further object of showing the extreme importance of General Musicianship (comprising Ear-training, a knowledge of the methods of dealing with School Class-Singing, and the practical application of Harmony-Study) in relation to all work on the instrumental side. Successful candidates at the examination held in connection with this Course receive the distinction of Associateship (A.R.A.M.).

Throughout the period extending from March, 1823, to July, 1911, the work of the Academy had been carried on at Tenterden Street, Hanover Square, beginning with one house and adding others as the number of pupils increased, until at last six houses were absorbed and no further extension could be made. The need for more commodious and more suitable premises having become urgent, the Directors secured a new site in the Marylebone Road, and the foundation stone of the new building was laid by the late Lord Strathcona on July 14, 1910. The building is now completed, and the work of the Academy was transferred to it in time to commence the new session at Michaelmas, 1911. The building was formally opened by His Royal Highness Prince Arthur of Connaught on Saturday, 22nd June, 1912. The new Academy is central and easily reached; it is near the termini of three main lines (*viz.*, Great Western, Great Central, and London and North Western Railways), and is conveniently situated also for access by various "Tubes" and omnibus services.

Though they could not forsake the old home of the Academy without feelings of regret, the Governing Bodies feel much gratification in being able to provide a building specially designed for the work of the School and affording the professors and students ample accommodation for carrying on their studies under better conditions than were obtainable in the old building.

Further information will be supplied by the Secretary on application.

CONSTITUTION AND GOVERNMENT.

The Academy is incorporated by Royal Charter, granted June 23, 1830, and, as provided therein, is governed by a President, four Vice-Presidents, Board of Directors, Committee of Management, Chairman, and Treasurer, all of whom are elected from among the members of the body corporate. Acting under these are the House Committee, the Principal, and the executive officials.

Membership in the Corporation is unlimited, and all classes of Subscribing Members are eligible for election on the Directorate and the Committee of Management.

For list of Subscribing Members, see pp. 32 to 37.

PRIVILEGES OF SUBSCRIBING MEMBERS.

FIRST CLASS.

Contributors of 100 guineas in one payment, or 10 guineas annually, have the privilege of being present at, and of introducing three persons to, all the Public Concerts and Distributions of Prizes of the Institution, and at and to the Fortnightly Meetings, Orchestral and Choral Practices and Lectures held at the Academy, so far as space and other circumstances permit.

SECOND CLASS.

Contributors of 50 guineas in one payment, or 5 guineas annually, have the privilege of being present, and of introducing two persons, on the occasions above-mentioned.

THIRD CLASS.

Contributors of 25 guineas in one payment, or 3 guineas annually, have the privilege of being present, and of introducing one person, on the occasions above-mentioned.

FOURTH CLASS.

Contributors of 12 guineas in one payment, or 1 guinea annually, have the privilege of being present on the occasions above-mentioned. Fellows, Associates, and Honorary Members have the same privileges as subscribing Members of the fourth class.

STUDENTS.

The Academy is open to Students of both sexes and of all ages, subject to the approval of the Principal and the passing of the Entrance Examination (see p. 27). Students consist of—

SCHOLARS,
EXHIBITIONERS,
PAYING STUDENTS.

SCHOLARSHIPS AND EXHIBITIONS.

The holder of any Scholarship or Exhibition is ineligible for future competitions for that particular Scholarship or Exhibition.

There are fifty-seven Scholarships and Exhibitions in active operation at present. They are obtainable by competition only, and, except where the contrary is stated, both Students and Non-students are eligible. As a rule, they are tenable for three years; but the conditions of competition and tenure vary in accordance with the wishes of the respective founders. Full particulars and entry forms are obtainable on application to the Secretary about ten weeks prior to the competitions. The holder of a Scholarship or Exhibition is, during the tenure of the same, ineligible to compete for any other Scholarship or Exhibition. The holder of a Scholarship is subject to periodical examination, and if satisfactory proof of progress be not given, the Committee may declare the Scholarship vacant, and hold a new election for the residue of the term thereof. The Scholarships and Exhibitions comprise:—

Scholarship.	Subject.	Date of next Competition.
*STERNDALE BENNETT	Any branch of Music	April, 1916
*BAUME (MANX)	Any branch of Music	
*HENRY SMART	Composition or Organ	September, 1917
*LISZT	Composition or Pianoforte ..	
*G. A. MACFARRÉN	Composition ..	September, 1915
*SIR MICHAEL COSTA	Composition ..	September, 1916
*GORING THOMAS	Composition ..	September, 1916
*JOSEPHINE TROUP	Composition ..	September, 1916
†WESTMORLAND	Singing	Annually in Dec.
†PAREPA ROSA	Singing	April, 1916
*JOHN THOMAS (WELSH)	Singing and Instrumental alternately	September, 1917
*SAINTON-DOLBY	Singing	September, 1916
*GEORGE MENCE SMITH	Singing	January, 1916
†ROSS	Singing	October, 1915
†ANNE E. LLOYD EXHIBITION	Singing	Annually in July
†LILIAN ELIDÉE	Singing	Conferred periodically
†POTTER EXHIBITION	Pianoforte	Annually in Dec.
*THALBERG	Pianoforte	April, 1916
*SIR JOHN GOSS	Organ	
*STAINER EXHIBITION	Organ	Annually in Sept.
*MAUD MARY GOOCH	Organ	September, 1917
*SAINTON	Violin	January, 1916
*DOVE	Violin	September, 1917
*BROUGHTON PACKER BATH	Violin	December, 1915
*CHARLES OLDHAM	Violin	January, 1916
*BROUGHTON PACKER BATH	Violoncello	December, 1916
*ORCHESTRAL INSTRUMENTS (six)	.. ..	September, 1915
*ROSS	Wind Instruments	September, 1915
ASSOCIATED BOARD R.A.M. and R.C.M. (six) .. ..	.. .. .. ..	Annually in Nov.

* Open. † Students of R.A.M. only. ‡ Those who have not studied at the R.A.M.

SCHOLARSHIPS AND EXHIBITIONS—*continued.*

Scholarship.	Subject.	Date of next Competition.
*ADA LEWIS (fifteen; five annually)	Chosen by the Committee	September
*CAMPBELL CLARKE	Chosen by the Committee	September, 1917
*THOMAS THRELFALL	Chosen by the Committee	September, 1915
[MARY BURGESS MEMORIAL FUND ..	Any branch of Music	
* Open. + Students of R.A.M. only.	† Those who have not studied at the R.A.M.	

The majority of these Scholarships entitle the holders to a free course of instruction during the tenure thereof. Where the Scholarship Funds are insufficient for this purpose they are applied in part payment of the Scholar's fees.

PRIZES.

There are also the following thirty-nine Memorial and other Prizes, which, with a few exceptions, are competed for annually by the Students, the Adjudicators being in almost all cases Musical Artists not teaching in the Academy. The holder of any Prize is ineligible for future competitions for that particular prize.

- CHARLES LUCAS PRIZE for Composition.
- CHARLES MORTIMER PRIZE for Composition.
- BATTISON HAYNES PRIZE for Composition.
- HINE PRIZE for Composition.
- PAREPA-ROSA PRIZE for Singing.
- SAINTON-DOLBY PRIZE for Singing.
- RUTSON MEMORIAL PRIZES (Two) for Singing.
- GOLDBERG PRIZE for Singing.
- SWANSEA EISTEDDFOD PRIZE for Singing.
- MARIO PRIZE for Singing.
- STERNDALE BENNETT PRIZE for Pianoforte Playing.
- WALTER MACFARREN PRIZES (Two) for Pianoforte Playing.
- FREDERICK WESTLAKE PRIZE for Pianoforte Playing.
- ALEXANDER ROLLER MEMORIAL PRIZE for merit as a Pianist.
- THE MESSRS. CHALLEN & Co. PRIZE for Pianoforte Playing.
- THE MESSRS. CHAPPELL & Co. PRIZE for Pianoforte Playing.
- MESSRS. W. E. HILL & SONS' PRIZE for Violin Playing.
- HANNAH MAYER FITZROY PRIZE for Violin Playing.
- BONAMY DOBREE PRIZE for Violoncello playing.
- JULIA LENNEY PRIZE for Harp Playing.
- R.A.M. CLUB PRIZE for various branches of study.
- THE CHAIRMAN'S PRIZE for various branches of study.
- CHARLOTTE WALTERS PRIZES (Two) for Dramatic Elocution.
- ALBERT HUNT SHAKESPEAREAN PRIZE for Elocution.
- GILBERT R. BETJEMANN MEMORIAL PRIZE for Operatic Singing.
- RIDLEY PRENTICE PRIZE for Teaching.
- DOVE PRIZE for General Excellence, Assiduity, and Industry.
- LESLEY ALEXANDER GIFT for Ensemble Playing. [triennially].
- THE WORSHIPFUL COMPANY OF MUSICIANS' MEDAL (awarded

PRIZES—*continued.*

THE JOSEPH MAAS PRIZE (independent of the Academy) for Singing.

THE MANN'S MEMORIAL PRIZE.

EDWARD W. NICHOLLS PRIZE for Pianoforte Playing.

ARTHUR BEARE PRIZE for Violin Playing.

PHILIP L. AGNEW PRIZE for Pianoforte Playing.

THE FRED. WALKER PRIZE for Singing.

THE PIATTI PRIZE for Violoncello Playing.

PAYING STUDENTS.

Ordinary Paying Students are admitted at the commencement of each Term and Half-Term. Before entering, they are examined by the Principal or Curator.

This Examination is in no sense competitive, and persons are accepted as Students provided they give evidence of careful preliminary training or of sufficient natural ability. The objects of the Examination are (1) to enable the Principal to judge as to the general fitness of a candidate for acceptance as a Student; (2) to ascertain the degree of proficiency already attained by the candidate; and (3), if accepted, to make the necessary arrangements for professors and classes.

The fee for this Examination is 1 Guinea, which amount should be forwarded, with the printed form of application for admission (obtainable from the Secretary), at least three days before the date of examination. If the applicant become a Student, this fee is considered as part payment of the entrance fee of 2 Guineas.

The appointment of Students to the various Professors is left absolutely to the discretion of the Principal.

Students are not admitted for a shorter period than three Terms, nor, except as stated in the following paragraph, for less than the ordinary curriculum.

A limited number of Wind Instrument Students are received for a modified course of study at a proportionately lower fee. (See p. 25.)

To obtain the highest awards of the Academy, a course of at least three years' study is requisite.

At least fourteen days' notice of the removal of a Student is required.

Failing the due receipt of such notice by the Secretary, the fees for half a Term are payable.

There is no limit to the age of Paying Students.

It is open to any person to assist Students by paying the whole or a portion of their fees, by subscribing to the Fund established for that purpose (see p. 38), or by founding Exhibitions, &c.

Persons residing at a distance from London may obtain information and advice respecting the Academy from any of the Honorary Local Representatives.

SUBJECTS TAUGHT IN THE ACADEMY.

ELEMENTS OF MUSIC.
 HARMONY AND COUNTERPOINT.
 COMPOSITION.
 SOLO SINGING.
 SIGHT SINGING AND MUSICAL DICTATION.
 CHORAL SINGING.
 CHOIR TRAINING.
 PIANOFORTE.
 ,,
 ACCOMPANIMENT.
 HARP.
 ORGAN.
 VIOLIN.
 VIOLA.
 VIOLONCELLO.
 DOUBLE-BASS.
 WIND INSTRUMENTS.
 OTHER ORCHESTRAL INSTRUMENTS.
 ENSEMBLE PLAYING (Chamber Music).
 CONCERTED MUSIC (Instrumental and Vocal).
 ORCHESTRAL PLAYING.
 MILITARY MUSIC.
DICTION AND ELOCUTION.
OPERATIC SINGING AND ACTING.
 DRAMA.
 DEPORTMENT.
 FENCING AND PHYSICAL DRILL.
 DANCING.
 STAGE DANCING.
 ITALIAN.
 FRENCH.
 GERMAN.

Any one of the above subjects may, with the sanction of the Principal, be adopted as Principal Study. Should the branch which a Male Student selects for his Principal Study be Composition, Organ, Pianoforte, or Harp, he may be required to learn, as a Second Study, any orchestral instrument which the Committee may choose for him.

All other Students are required to take Pianoforte as Second Study.

Subject to the approval of the Principal, any Student may take an additional Principal Study upon payment of the extra fee stated on p. 26.

The Operatic Class, for the study of the Lyrical Drama, is open to composers and singers, on payment of an additional fee. Students

NOTE.—With respect to the subjects in Italics, see p. 26.

who discontinue their General Studies may remain in this class on payment of a fee of 3 Guineas per Term.

The Drama may also be studied in a class specially devoted to that Art. This class is open to ordinary students on payment of a small additional fee or to ex-students on payment of the special fee stated on page 26.

A class for the special study of Pianoforte Accompaniment is open to all students with the approval of the Principal.

Lectures on the History of Music and Musicians are given occasionally on Wednesday afternoons. Students and Members are admitted to these lectures without charge.

Students are usually required to attend on three or four days per week, and for the greater part of the day. Lessons are given between 9 a.m. and 7 p.m. In no case can Students be accepted for evening lessons only.

From the above list of Subjects a Student may adopt the following ordinary course of study, or such portion thereof as the Principal may approve.

CURRICULUM.

1.—Principal Study—Two individual lessons per week, of thirty minutes each, with the privilege of being present during the lessons of other Students.

2.—Second Study (when deemed desirable by the Principal)—One weekly lesson of one hour, partly individual, partly in conjunction with other Students.

3.—Elements of Music—One hour's lesson per week, in class.

3A.—Harmony and Counterpoint—One hour's lesson per week, in class, after passing through the Elements Class.

3B.—Composition—One hour's lesson per week, in class, after attaining the requisite grade in Harmony and Counterpoint.

4.—Sight-Singing and Musical Dictation—One hour's lesson per week, in class.

5.—Diction (for Students whose Principal Study is Singing)—One hour per week, in class.

6.—Choir Training (for Students whose principal study is Organ-playing)—One hour per week, in class.

7.—Orchestral Practice—Five hours per week, if sufficiently advanced.

Attendance at the above classes is obligatory, except under special circumstances and with the written permission of the Principal or Curator.

8.—Ensemble Playing—Six hours per week, if approved by the Principal.

9.—Lectures on Music and Musicians—From time to time, as announced by the Committee.

10.—Wind Instrument Students accepted under the arrangement referred to on page 23 receive two individual lessons of thirty minutes per week on their respective instruments, one hour's lesson per week in Harmony, in class, and have the privilege of attending the Sight-Singing and Ensemble Classes and Orchestral Practices.

Attendance at the classes numbered 8 and 9 is not obligatory.

The Subjects printed in italics in the list on p. 24 are extra to the ordinary course of study. Attendance at the classes in which they are taught is therefore optional, and an additional fee is charged to those Students who join them, with the exception that Students whose Principal Study is Singing are not required to pay the additional fee for the Diction Class. Certain of these subjects may, however, with the sanction of the Principal, be adopted as Second Study.

Special course for students who make the Drama or Dramatic Elocution their principal subject of study.

Dramatic Students :—Dramatic Class and one half-hour private lesson weekly.

2nd Study, a Musical Subject chosen by student.

Elocution, twenty minutes private or class of three to the hour.
Deportment followed by Dancing.

*Elements of Music followed by Sight-Singing.

Elocution Students :—Elocution, two lessons per week.

2nd Study, a Musical Subject chosen by student.

Deportment followed by Dancing.

A Language of the student's own choice.

*Elements of Music followed by Sight-Singing.

A Special Training course for teachers is available. See separate Prospectus.

FEES.

The fees payable by ordinary Students are :—

	£	s.	d.
For the Entrance Examination	1	1	0
Balance of Entrance Fee on becoming a Student	1	1	0
Tuition Fees, for ordinary Curriculum, per Term	12	12	0
Tuition Fees for the Curriculum set forth in par. 10, p. 25. (Wind Instruments)	7	7	0

OPTIONAL SUBJECTS.

Additional Principal Study—

One lesson per week (30 minutes) 4 4 0

Two lessons per week (30 minutes each) 7 7 0

Additional Second Study, one lesson per week 2 2 0

Operatic Class (Ordinary Students)... 1 11 6

" " (Students who discontinue all other subjects) 3 3 0

Dramatic Class (Ordinary Students) 2 2 0

" " (Students who discontinue all other subjects) 3 3 0

†Diction 1 1 0

Elocution 1 1 0

Accompaniment 1 1 0

Dancing 1 1 0

Stage Dancing 1 1 0

Deportment 1 1 0

Fencing and Physical Drill (per course of twelve lessons) 1 11 6

Italian 1 1 0

French 1 1 0

German 1 1 0

Special Training course Lecture-Lessons as per Special Prospectus.

* Not obligatory.

+ Free to students whose principal study is Singing.

Private lessons in any of the above Optional Subjects may be received by permission of the Principal on payment of a Special Fee.

Ex-Students may re-enter without payment of the Entrance Fee.

Students who enter at the Half-Term pay half the Tuition Fees for that Term.

All fees are payable in advance.

Cheques should be made payable to the Royal Academy of Music, and crossed *London County and Westminster Bank, Regent's Park Branch*.

All remittances should be addressed to the Secretary, who alone gives official receipts.

THE ACADEMIC YEAR.

The Academic Year runs from Michaelmas to the end of July, and is divided into three Terms of about twelve weeks each (36 weeks in all), with intervening vacations at Christmas and Easter.

TERMINAL ARRANGEMENTS, 1915-16.

Michaelmas Term begins THURSDAY, 23rd SEPTEMBER, 1915, and closes on WEDNESDAY, 15th DECEMBER, 1915.

Lent Term begins MONDAY, 10th JANUARY, 1916, and closes on SATURDAY, 1st APRIL, 1916.

Midsummer Term begins MONDAY, 1st MAY, 1916, and closes on SATURDAY, 22nd JULY, 1916.

ENTRANCE EXAMINATIONS, 1915-16.*

Entrance Examinations will be held:—

For the Michaelmas Term, MONDAY, 20th SEPTEMBER, 1915, at 2.

For the Michaelmas Half-Term, Monday, 1st NOVEMBER, 1915, at 3.

For the Lent Term, THURSDAY, 6th JANUARY, 1916, at 2.

For the Lent Half-Term, WEDNESDAY, 16th FEBRUARY, 1916, at 3.

For the Midsummer Term, FRIDAY, 28th APRIL, 1916, at 2.

For the Midsummer Half-Term, WEDNESDAY, 7th JUNE, 1916, at 3.

ANNUAL EXAMINATION OF STUDENTS.

Annually, in the Midsummer Term, every Student who has attended throughout the Academic year is required to undergo an examination in each subject of study pursued by him or her. These examinations are conducted by Boards of Examiners appointed by the Committee of Management.

To such Students as show sufficient progress, awards are made as follows:

For Principal Studies, Harmony, Sight-Singing, Elocution, Opera and Drama—

To Students of one or more years' standing, Commendation or Bronze Medals.

To Students of two or more years' standing, who have already taken bronze medals, Silver Medals.

To Students of three or more years' standing, who have already taken silver medals, Certificates of Merit.

For Languages, Prize Books.

For Second Studies, "Honourable Mention."

* For the character of this examination, see p. 23, Paying Students, para. 2.

REPORTS.

A report on the progress of each Student is made annually by the Professors concerned, and is transmitted by the Principal to the parents or guardians of the Student. Special reports of a similar character are made when desirable.

SUB-PROFESSORSHIPS.

All Students are taught with a view to the possibility of their becoming teachers, and, as a mark of particular distinction, advanced Students are appointed Sub-Professors and are required to give instruction in the Academy under the supervision of their own Professors. This appointment is for a period not exceeding three years, and is relinquished if the Student leave the Academy before the expiration of the period.

EXAMINATION ON LEAVING, DISTINCTIONS, &c.

On leaving the Institution, Students who have attended more than three Terms may be examined by the Principal. If the examination prove satisfactory they receive a Certificate of their qualification as teacher, performer, or both; and such Students as show special merit and ability at this examination are eligible, on the recommendation of the Committee of Management, to receive the distinction of being elected, by the Directors, Associates of the Institution, with the privilege of the use after their names of the letters A.R.A.M. (See Regulation (a), p. 30.)

Students who distinguish themselves in the Musical Profession after quitting the Institution may, on the recommendation of the Committee of Management, be elected, by the Directors, Associates or Fellows of the Royal Academy of Music, with the privilege of the use after their names of the letters A.R.A.M. and F.R.A.M. respectively.

No Student, nor any Past Student not being an Associate or Fellow of the Academy, is under any circumstances entitled to use these distinguishing letters.

No Student is allowed to take part in any public performance, or publish any composition, or enter into any professional engagement, without the permission of the Principal.

CONCERTS, OPERATIC AND DRAMATIC PERFORMANCES.

Evidence of the progress made by the Students is given at the Fortnightly Concerts held during Term time in the Academy, and by Public Chamber and Orchestral Concerts given twice every Term in such Metropolitan Concert Hall as the Committee may select. Friends of Students and Subscribers to the Institution receive tickets for these Concerts.

From time to time since the year 1828 public performances of Opera have been given by the Students, both at the Academy and in Metropolitan Theatres. The list for the last ten years comprises selections from fifty-six operas, and the performance of six complete works.

THE ANGELINA GOETZ LIBRARY.

(Founded by Miss Alice and Messrs. Ludovic and Charles Goetz, 1903, in Memory of their Mother.)

This library contains about 350 scores of modern works. By the Deed of Gift it is provided that "all members of the Corporate Body and Students in the R.A.M. and any other person who has the special permission of either of the Donors, the Principal, Curator, or Secretary of the Academy, shall have access during Term time, from 10 to 5 daily, except on Saturdays, when the Library is closed at 1 o'clock."

THE LENDING LIBRARY.

The Music Library, which has been enriched by a large number of Orchestral Scores, the gift of Messrs. Novello & Co., Ltd., is open for the use of Students, who are responsible for works which they borrow, and liable for any loss or damage of the same.

The Royal Academy of Music has received a welcome gift in the form of some 200 volumes of Music, chiefly consisting of old church music and modern operas of the French School. This was the bulk of the library formed by the late Arthur Prendorgast, and it includes nearly the entire vocal and instrumental works of Charles Gounod, Ballets by Delibes, Widor, &c., Operas by Rubinstein, Meyerbeer, Wagner, Mozart, Gluck and many others. The church music comprises, besides the Masses of Haydn, Mozart and Cherubini, many volumes of Anthems and Services by the great English Church composers.

LODGINGS FOR STUDENTS.

There is no accommodation in the Academy for resident Students. For the convenience of Parents, Guardians, and Students, a list of persons who are desirous of receiving Students as boarders, and who have given references as to their fitness and respectability, is kept. This list is open to inspection at all times, and a copy thereof will be sent to the parents or friends of intending Students on application to the Secretary.

LUNCHEONS, &c.

Arrangements are made for the supply of luncheons, teas, and light refreshments, under the supervision of the House Committee and the Secretary, and at moderate prices.

STUDENTS' PRACTICE.

Owing to want of space, general practice cannot be permitted at the Academy. Two practice organs have, however, been erected for the convenience of Students, and certain rooms with pianofortes are placed at their disposal for private practice, when convenient.

THE FINANCIAL YEAR. ANNUAL SUBSCRIPTIONS.

The Financial Year runs from January 1st to December 31st. Annual Subscriptions are due on January 1st. For privileges of Annual Subscribers, see p. 20.

BYE-LAWS RELATING TO DISTINCTIONS.

- (a).—Students who show special merit and ability in the examination referred to in Regulation XV. of the Committee of Management shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee or by the Principal Music Professor to that effect, and also showing that the said Students passed the said Examination on, or, as the case may be, during the term next after, leaving the Academy, or at such later date as the Directors in their discretion shall decide—receive the additional distinction of being elected, by the Directors, Associates of the Institution.
- (b).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, but who have not passed any such examination as aforesaid, may also, upon the recommendation of the Committee of Management, be elected by the Directors Associates of the Institution.
- (c).—Existing Associates of the Royal Academy of Music, and Associates elected under these bye-laws, and no other persons, shall be entitled to the use after their names of the initials A.R.A.M.
- (d).—Past Students who have distinguished themselves in any of the subjects which form part of the course of study at the Academy, or who have rendered distinguished service to the Institution, may, on the recommendation of the Committee of Management and the written certificate of the Principal Music Professor, be elected, by the Directors, Fellows of the Royal Academy of Music.
- (e).—The number of Fellows of the Royal Academy of Music shall be limited to one hundred.
- (f).—Existing Fellows of the Royal Academy of Music, and Fellows elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials F.R.A.M.
- (g).—Persons who pass successfully the examinations held in London, independent of the Academy teaching, for the Licentiateship shall—upon production to the Directors of a Certificate signed by the Chairman of the Committee to that effect—be elected by the Directors Licentiates of the Royal Academy of Music, and shall receive diplomas signed by the Principal Music Professor and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which respectively they have been examined.
- (h).—Existing Licentiates of the Royal Academy of Music, and Licentiates elected under this Rule, and no other persons, shall be entitled to the use after their names of the initials L.R.A.M.

- (i).—Honorary Members appointed by the Committee of Management in virtue of the power expressly conferred upon them by the Charter, and no other persons, shall be entitled to the use after their names of the expression “Hon. R.A.M.”
- (j).—The Directors shall have power by resolution duly carried at a meeting specially convened for the purpose to deprive any Honorary Member, Professor, Student or Official of the Academy, who shall have been removed by the Committee of Management for misconduct, of any title, privilege, or honour conferred by the Academy, and written notice of such deprivation shall be forthwith given to the person so deprived.

The above Bye-laws are made by the Directors, acting under the Charter given by His late Most Gracious Majesty King George IV.

NOTE.—The Royal Academy of Music does not confer or authorise any distinctions other than those above named; and the public is cautioned against being misled by any imitation thereof.

THE METROPOLITAN EXAMINATION.

An Examination, independent of Academy teaching, of Musical Composers, Performers, and Teachers, is held at the Academy twice a year—viz., during the Summer and Christmas Vacations. The fee payable is £5 5s., and successful candidates thereat are created, by the Directors, Licentiates of the Royal Academy of Music, with the exclusive right to the use after their names of the initials L.R.A.M., and receive Diplomas, signed by the Principal and by one of the Directors, to the effect that they are judged to be fully qualified for the branches of the musical profession in which, respectively, they have been examined.

During the last ten years 11,482 Candidates have presented themselves for this examination, of whom an average of 29·8 per cent. have passed.

The Syllabus of the next Examination, and all further information relating thereto, may be obtained from the Secretary on application.

The last day on which names and exercises can be received will be, for the First Period, June 30; and, for the Second Period, October 30.

The Syllabus of the L.R.A.M. Examination is published annually at Easter, and will be sent on application at that time or after. Each syllabus applies to the Examination held at the following Michaelmas and Christmas.

An Examination of persons who are, or desire to become, engaged in Voice-Culture and the Teaching of Class Singing for Children is now established. The said Examination is held at the Royal Academy of Music, and is open to all persons, irrespective of age, and whether educated at the Academy or elsewhere. The Examination is held twice a year during the Academy Easter and Christmas Vacations. The fee payable is £3 3s., and successful candidates receive a certificate of proficiency. As a preparation for the above-named Examination, courses of Lectures are given at the Academy periodically. These Lectures are open to students and non-students on payment of a small fee.

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Subscribing Members will greatly oblige by promptly informing the Secretary of any change of address, etc., affecting themselves.

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Alma Mater Male-Voice Choir	5	5	0
Anonymous, per Secretary	6	1	0
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Bowen, E., Esq. (second donation)	2	2	0
Bowen, E., Esq. (third donation)	5	5	0
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Maslin, Mr. and Mrs. Victor (in memory of Mrs. E. Netherclift, <i>née</i> Fanny Rowland)	52	10	0
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R.A.M. Club	10	10	0
R.A.M. Club (2nd donation)	20	0	0
Royal Academy Musical Union	10	10	0

Students' Aid Fund—continued.

		£	s.	d.
Royal Academy of Music—Net profits of Commemoration Concert.		62	10	0
17th May, 1894				
Royal Academy of Music—The Request of William Dorrell, Esq., Student, Professor, and Fellow		200	0	0
Sale of "Chronicles of the R.A.M."		4	0	0
Sparrow, Charles E., Esq.		3	14	0
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Threlfall, Thomas, Esq. (deceased)		105	0	0
Threlfall, Thomas, Esq. (deceased) (2nd donation)		105	0	0
Upcher, Rev. A. Roland		10	10	0
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Gibson, Alfred, Esq., Hon. R.A.M.	1	1	0
Greenall, Sir Gilbert, Bart.	1	1	0
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In Memoriam Fred Walker, January 17	3	3	0
King, Frederic, Esq., Hon. R.A.M.	1	1	0
Knott, T. B., Esq., F.R.A.M.	4	4	0
Larkcom, Madame, F.R.A.M.	2	2	0
Lierhammer, Dr. Theo., Hon. R.A.M.	1	1	0
Mathews, Ernest, Esq.	1	1	0
Mellersh, Mrs. Harold (in memory of A. Cooper Key, Esq., M.D.)	...	1	1	0	
Nicholls, Edward W., Esq.	...	5	0		
Parker, B. Patterson, Esq., F.R.A.M.	...	4	4	0	
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Roller, Mrs. Alexander.	...	2	2	0	
Russell, Mrs., A.R.A.M.	...	1	1	0	
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Thompson, Arthur, Esq., F.R.A.M.	...	6	6	0	
Wessely, Hans, Esq., Hon. R.A.M.	...	2	2	0	
Wilson, Miss Mary T., A.R.A.M.	...	1	1	0	
Woof, E. Rowsby, Esq., A.R.A.M.	...	3	3	0	

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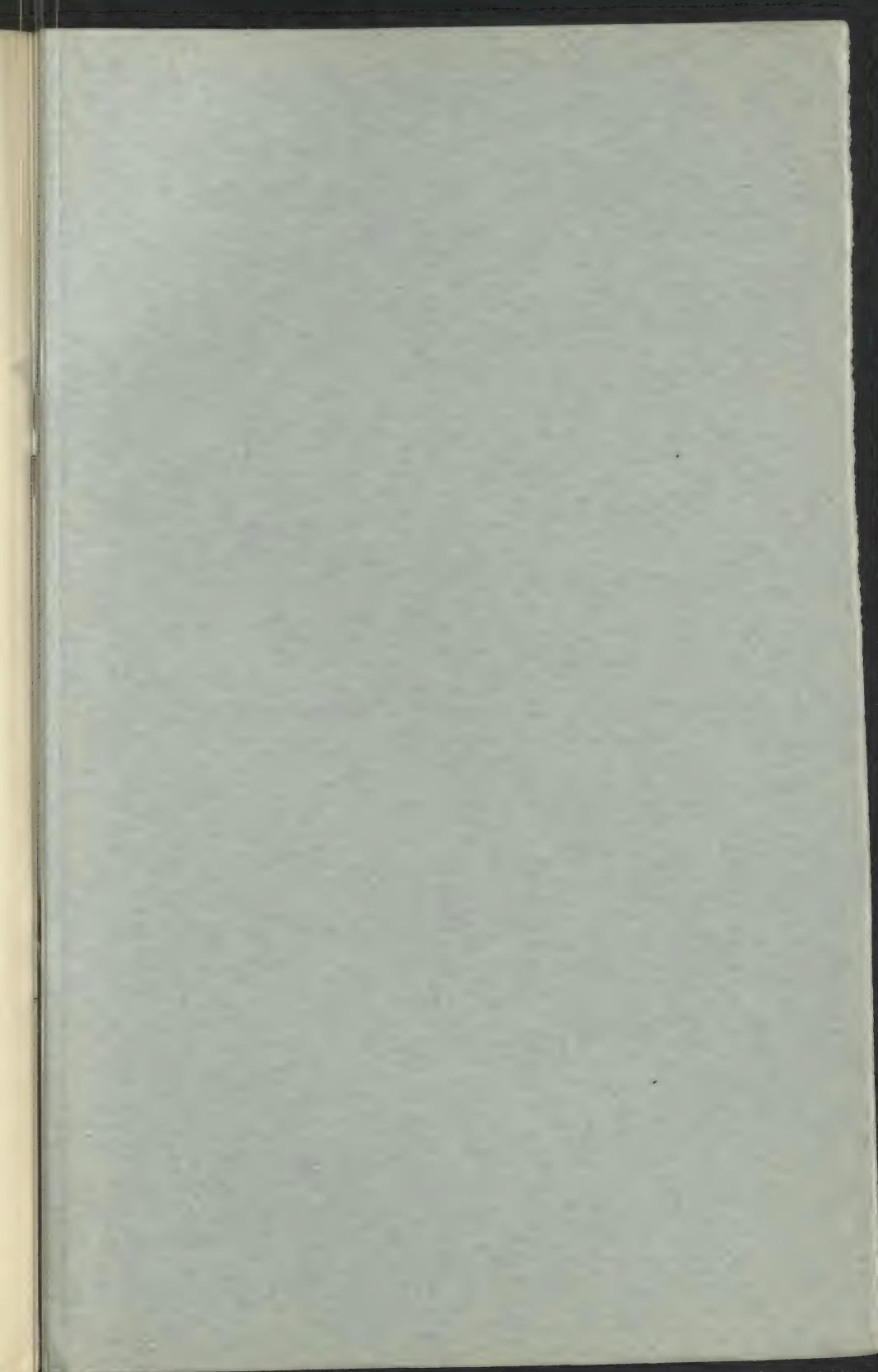
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Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

Chamber Concert

AT

THE DUKE'S HALL

On Wednesday, July 14th, 1915,

At Three o'clock.

Program

ALLEGRETTO BEN MODERATO { FROM SONATA—
ALLEGRO { Violin and Pianoforte } *César Franck*

MISS KATHLEEN G. PETTS AND MISS IVY COUNSELL.

SONG ... "Mignon's Song" *Liszt*
MISS ETHEL ELLIOTT.
(Accompanist—Miss MURIEL BOWMAN-SMITH.)

ALLEGRO CON BRIO { FROM CONCERTSTÜCK—
ADAGIO { Violoncello and Pianoforte } *Ernst von Dohnányi*
MISS ELMA GODFREY.
(Accompanist—Miss ERICA STEVENSON.)

THREE PIECES (MSS.)—Pianoforte *Dorothy Howell*
(Student.)
MISS DOROTHY HOWELL.

RECITATIONS {"Le Clairon"} {"A la Belgique"} (Souvenir de 1870) { *Paul Deroulède*
MISS EILEEN HUNT.

VARIATIONS (SELECTION)
FROM SONATA IN D MINOR—Pianoforte ... *B. J. Dale**
MR. EGERTON TIDMARSH.

* Ex-Student.

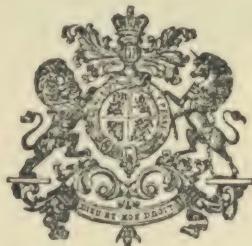
BROADWOOD CONCERT GRA

ogramme.

SONGS	...	{	"Sérénade" "L'heure exquise" "Dansons la gigue"	}	...	Poldowski
MISS KATHARINE DYER. (Anne E. LLoyd Exhibitioner.)						
FIRST MOVEMENT FROM QUARTET IN C MINOR—						
Two Violins, Viola and Violoncello						
Brahms	...	...	...	...	...
MISS WINIFRED SMALL, MISS KATHLEEN LINDARS, MISS FLORENCE LOCKWOOD, AND MR. ORAZIO FAGOTTI.						
SONG	...	...	"Lend me your aid" (Irene)	...	Gounod	
MR. DAVID HARRY.						
FANTASY (MS.)—Violin and Pianoforte						
...						
Eric Grant (Goring Thomas Scholar.)						
MISS WINIFRED SMALL AND MR. ADOLPH HALLIS.						
FANTASIE—Harp						
...	...	...	...	...	...	Cesare Galeotti
MISS DOROTHY GODWIN. (Ada Lewis Scholar.)						
SONG	...	...	"The Willow Song"	...	Coleridge-Taylor	
MISS MARJORIE PERKINS. (Ada Lewis Scholar.)						
(Accompanist—MISS KATHARINE BROWN.)						
INVITATION à LA VALSE—Two Pianofortes						
...						
Weber—Corder						
MISS HILDA KLEIN AND MR. HOWARD CLARKE.						

ERT GRAND PIANOFORTES.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Chamber Concert

AT

THE DUKE'S HALL

On Thursday, November 4th, 1915,

At Three o'clock.

Program

VARIATIONS
FINALE (ALLEGRO GIUSTO) } FROM STRING QUINTET (Op. 97) Dvorák

MISS EVELYN COOKE, Miss MILDRED MACKAY, Miss MURIEL SNOW.
Miss MARJORIE CHOULES, AND Miss ELMA GODFREY.

SONG ... "The Bell" (*La Cloche*) Saint-Saëns
MISS ELSIE WATSON.
(Associated Board Exhibitioner.)
(Accompanist—Miss ETHEL A. BARTLETT.)

FIRST MOVEMENT FROM SONATA IN D MINOR—Pianoforte Carlo Albanesi
MISS GLADYS ROLFE.
(Ada Lewis Scholar.)

ANDANTE } FROM QUINTET—Pianoforte, Oboe, Clarinet, Horn and
RONDO } Bassoon Beethoven
MISS IVY COUNSELL, Miss LUCY M. VINCENT, Mr. EDMUND T.
JENKINS, Mr. CECIL BUSBY, AND Mr. ALFRED NEWTON.

ALLEGRETTO BEN MODERATO } FROM SONATA—Violin and Pianoforte
ALLEGRETTO POCO MOSSO } César Franck
MISS WINIFRED SMALL AND MR. LEO LIVENS.

FIRST MOVEMENT FROM SONATA IN G MINOR (MS.)—Pianoforte
MISS EVANGELINE LIVENS Evangeline Livens
(Student.)

* Ex-Silent.

BROADWOOD CONCERT RAND

grimme.

SONGS { "Nightfall at Sea" ... Montague Phillips*
"The Enchanted Forest" }

MISS QUEENIE VAN DYCK.

(Accompanist—MISS ETHEL A. BARTLETT.)

SONATA IN F MINOR—Pianoforte and Violin ... J. B. McEwen*

MISS MARGARET PORTCH AND MISS KATIE R. GOLDSCHMIDT.

ALLEGRO } FROM PIANOFORTE QUARTET IN G MINOR ... Brahms
PRESTO }

MISS ETHEL A. BARTLETT, MR. WOLFE WOLFINSOHN,
MR. E. JOSEF SHADWICK, AND MR. GIOVANNI BARBIROLLI.

RECIT. ... "See, she appears" } (Semele) ... Handel
AIR ... "Where'er you walk" }
MR. AMMAN MICHAEL.
(Accompanist—MR. HORATIO DAVIES.)

RUSTIC SUITE (MS.)—Pianoforte ... Arthur Laurence Sandford
(Sir Michael Costa Scholar.)

Little Bo-peep.
A Dainty Milkmaid.
Dance of the Harvesters.
Dance of the Wood-nymphs.
Old King Cole.

MR. ARTHUR LAURENCE SANDFORD.

VARIATIONS AND FUGUE—Two Pianofortes ... Sidney Rosenbloom*

MISS DOROTHY COUSIN AND MISS NELLA RAINIER.

Ex-Silent.

BERT GRAND PIANOFORTES.





Royal Academy of Music.

Principal - Sir A. C. MACKENZIE, Mus.D., LL.D., D.C.L., F.R.A.M.

STUDENTS'

Chamber Concert

AT

THE DUKE'S HALL

On Wednesday, November 24th, 1915,

At Three o'clock.

Program

FANTASY—Harp Saint-Saëns

MISS NANCY MORGAN,
(Ada Lewis Scholar.)

ANDANTE FROM STRING QUARTET (MS.) Herbert Brine
(Student)

MR. HERBERT BRINE, MR. JOSEF EWART SHADWICK,
MR. FRANK HOWARD, AND MR. TITO BARBIROLI.

SONGS (MSS.) { "When I came last to Ludlow"
"Loveliest of Trees"
"Think no more, lad" } (From
*The Shropshire
Lad*)
Willie B. Manson
MR. HARRY HOCKLEY. (Student)
(Accompanist—MR. ERIC GRANT.)

BRANDENBURG CONCERTO No. 2*—Violin, Flute, Oboe,
Trumpet, and Strings Bach

MISS EVELYN COOKE, MISS DORIS GRIFFITHS,
MISS LUCY VINCENT, AND MR. HARRY ALEXANDER.

BARCAROLLE—Pianoforte Chopin
MISS MURIEL DAVIDSON.

SONGS { "Good-night"
"The Fairy Town"
"The Maiden" } ... Hubert Parry
MISS IDA KIDDIER.
(Campbell Clarke Scholar.)
(Accompanist—Miss MARJORIE HERMON.)

* Conducted by Mr. SPENCER DYE, A.

BROADWOOD CONCERT GR

ogramme.

"I PALPITI"—Violin *Paganini*

MISS GLADYS CHESTER.

TOCCATA AND FUGUE IN G MINOR—Pianoforte *Bach*

MR. EGERTON TIDMARSH.

(Liszt Scholar.)

FIRST MOVEMENT (ALLEGRO) FROM STRING QUARTET IN A MINOR *Schubert*

MISS KATIE GOLDSCHMIDT, MISS DOROTHY CHALMERS,

MR. JEAN MORTREUIL, AND MR. ORAZIO FAGOTTI.

RECITATION ... "A Song of England" ... *Alfred Noyes*

Miss ENID CARRELL.

REMINISCENCE (Op. 20, No. 3)
CHASSE AUX PAPILLONS (Op. 20, No. 4) }—Pianoforte *Mackenzie†*

MISS BETTY POLISCHUK.

(Associated Board Exhibitioner.)

SONG ... "... "Bell Song" (From *Lakm *) *D l bes*

Miss MONA WATSON.

(Accompanist—Miss MARJORIE HERMON.)

FANTASY FOR PIANOFORTE QUINTET *James Friskin*

MR. HERBERT BRINE, MR. JOSEF E. SHADWICK,
MR. FRANK HOWARD, Miss DORIS GRIFFITHS AND MR. RAE ROBERTSON.

R.D.E., A.R.A.M. † Ex-Student.

GRAND PIANOFORTE.

